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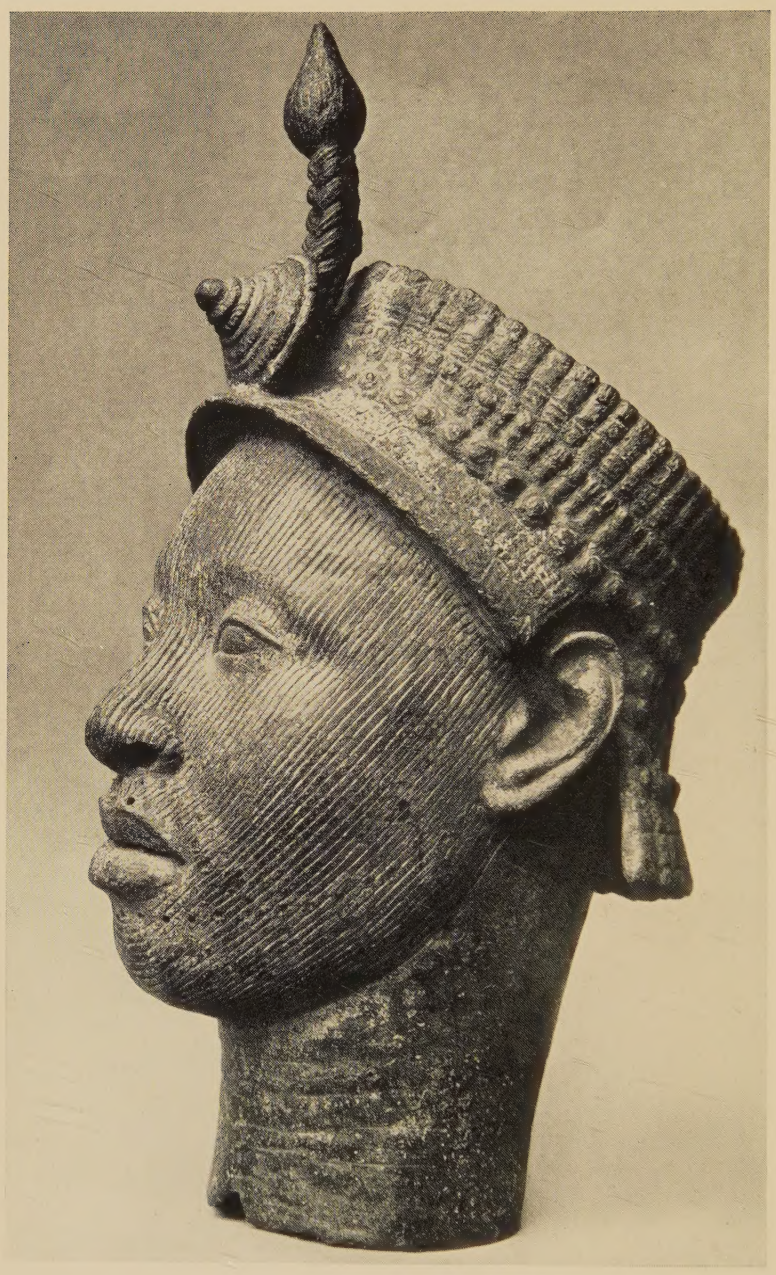

XXVI. BRONZE HEAD FROM IFÉ IN NIGERIA

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24. BRONZE HEAD FROM IFÉ, NIGERIA.

IFÉ in Southern Nigeria has long been known not only as the religious and cultural centre of the Yoruba people, but also as possessing ancient artistic traditions of a remarkably high order. Indeed much of the representational art of Ifé is distinguished by its realism from the generality of negro sculpture, whose genius is better displayed in diverse simplifications and conventionalizations of the human form, than in a stricter fidelity to nature. Hitherto this art was represented in the Museum by only a single original in the form of a terracotta head. It is therefore particularly gratifying to record that through the generosity of the National Art-Collections Fund,[1] a superb specimen of a bronze head from Ifé has recently been acquired by the Department of Ethnography (Pl. XXVI).

This head, which has evidently been cast by the *cire perdue* process, is of exceptional interest both from the aesthetic and the ethnological points of view. In its vitality and the sensitive modelling of the features it challenges comparison with the finest sculpture of other times and countries. It is now patinated to an attractive green tint; but traces of red paint on the headdress suggest that it may originally have been coloured all over. The peculiar parallel lines incised down the face faithfully depict a form of ornamental scarification, which is still practised by some Nigerian tribes to-day.[2] Surrounding the mouth and extending to the ears is a series of small holes, which were presumably intended for inserting hair or some similar material to represent a beard and moustache. Two lateral holes in the neck may have served for attaching the head to a stand or base. The interior is hollow, and both the top and bottom are left open.

A number of terracotta heads in a similar style, and equally realistic, were found at Ifé in 1911–12 by the late Dr. Leo Frobenius, who also published a bronze head closely resembling the present one and wearing the same headdress.[3] This was stated to represent the

[1] Cf. N.A.-C.F. *Annual Report*, 1939.

[2] E. L. R. Meyerowitz regards this as belonging to the predecessors of the Yoruba rulers of Ifé. *Man*, xl. 155 (Sept. 1940).

[3] L. Frobenius, *The Voice of Africa*. This was also published by the late Sir Hercules Read in *Burlington Magazine*, xviii, March, 1911.

Yoruba deity of the sea called Olokun, and to be held in some sanctity. It is now in the possession of the Oni (priest-king) of Ifé. In an article on 'Bronzes and Terra-cottas from Ile-Ifé', published in the *Burlington Magazine* for October, 1939, H. and V. Meyerowitz state that they consider it 'much more likely to be the portrait head of a divine king, who, in honour of his divinity, adopted or was given that name (*sc.* Olokun)'.

More than a dozen bronze heads of the first quality were excavated at Ifé during building operations in 1938. Illustrated articles on these have been published by E. H. Duckworth,[1] Nigerian Inspector of Education, and by W. R. Bascom.[2] Others have since come to light. There can be no question that many of these heads, as well as of the terracottas, are portraits on account of the marked differentiation of racial types (not all of which are negroid) and the individuality of facial expression, which they depict. Quite recently a bronze head and torso of the 'Olokun type' has been found, which not only wears a similar headdress, but also holds in one hand a ram's horn which is said to form part of the Oni's coronation regalia to the present day.[3]

The dating of these heads is still somewhat conjectural. Meyerowitz hints at the twelfth century, at which period the Yoruba are supposed to have first invaded Ifé. They can hardly be later than the sixteenth century, the floruit of the bronze art of Benin, which was traditionally derived from that of Ifé. The good condition of many of the heads, particularly of the terracottas, in an environment by no means favourable to their preservation, is an argument against a very high antiquity. No archaeological data of any value are as yet available to help in determining their age, and it is most desirable that systematic excavation by a trained archaeologist should be undertaken on this site at the earliest opportunity.

New laws have been enacted for the protection of antiquities in Nigeria and for their preservation in their country of origin. This gives an added importance to the present head, and we may feel

[1] *Nigeria*, June, 1938. [2] *Illustrated London News*, 8 April 1939.

[3] Unpublished information and photographs supplied by Mr. W. G. Wormal, of the Nigerian Administrative Service, who describes the headdress also as that of an Oni.

XXVII. ENAMELLED BRONZE LINCH-PIN

confident that even the most ardent champions of Nigeria's right to the retention of her own antiquities will not grudge the acquisition of at least one example of these 'chefs d'œuvre' by the British Museum, where it may be more easily seen and more widely appreciated by art students from all over the world than it could have been in the country which produced it. H. J. BRAUNHOLTZ

25. A CELTIC LINCH-PIN.

THE publicity accorded to the Coroner's Inquest on the rich Anglo-Saxon treasure in the ship-burial at Sutton Hoo (*B.M.Q.* xiii, 4) resulted in the holding of a number of informal inquests elsewhere on archaeological finds that might prove to be of value. One of the objects that thus became the subject of discussion in connexion with the fame of Sutton Hoo is the fine enamelled linch-pin, British work of the early first century A.D., that is illustrated here (Pl. XXVII). It had been found in 1937 at King's Langley in Hertfordshire, and passed into the possession of the British Museum by purchase shortly after the beginning of the war. It measures 5·1 inches in length and has a shank of iron with bronze terminal mounts, that on the head being a splendid crescentic ornament that is inlaid with a red enamel that still retains much of its original colour. As the bronze itself has a soft creamy green patina the linch-pin is a piece of remarkable beauty, and the fact that the scroll-ornament in the field is conventionalized almost to the ultimate stage of its transformation into geometric pattern does not in the least detract from the fluent gracefulness of this admirable example of Celtic art. Its outstanding feature is the exact adjustment of the contained design to the sweeping, sensitive contour of the head. It will be observed that what is at first glance a central circular medallion is really the spiraliform volute of a scroll, the pattern being so cunningly contrived that the asymmetry of the leaves within the volute is a refreshing irregularity that enlivens without disturbing the perfect balance of the whole. This manipulation of asymmetric details into elements so satisfactorily poised that the effect is very nearly the equivalent of a staid fold-over symmetry, is an achievement in which the Celtic artist took special delight, and it is

illustrated in a number of pieces of about the same date as the linch-pin, one of the most notable examples being the Desborough Mirror in the Museum collections. The linch-pin was fortunately acquired in time for inclusion in a recently published paper on these objects by Captain J. B. Ward Perkins (*Antiquaries Journal*, xx, p. 358); it is there described as 'a late and eccentric version of the type that was introduced into Yorkshire by the Parisii in the mid-third century B.C.' T. D. KENDRICK

26. THE ARTHUR HURST BEQUEST OF EUROPEAN PORCELAIN AND POTTERY.

THE recent death at the ripe age of eighty-three of Mr. Arthur Hurst of York removed a figure who must have been almost, if not altogether, the doyen of collectors of European ceramics in this country. By his will he generously bequeathed a selection of his objects to be divided between this Museum and the Victoria and Albert Museum, the selection to be made by the officers of the two museums acting in concert and the bequest to be unconditional. As a result the collections of the British Museum are enriched by twenty-one specimens of fine quality, three of which are here illustrated. The first of these (Pl. XXVIII) is a tureen and cover of Chelsea porcelain modelled in the form of a boar's head and painted in colours; this is unmarked but belongs to the so-called 'red anchor' period and may be dated to about 1755. The factory sale catalogue of that year, published in my *Chelsea Porcelain* contains two entries as follows:—one (p. 100), 'A very curious TUREEN in the form of a BOAR'S HEAD, and a beautiful dish to ditto with proper embellishments'; the other (p. 123), 'A beautiful tureen in the form of a BOAR'S HEAD, in a most curious dish, WITH PROPER EMBELLISHMENTS'. It is to be regretted that the dish on which the present example must once have stood has not survived the passage of years. The second object illustrated (Pl. XXIX, *a*) is also of Chelsea porcelain and of similar date but with the red anchor mark; it is a vase with two handles in the form of Chinese heads and a monster-head spout; at the sides of the vase are figures of a seated Chinaman filling a tumbler from the spout and of a crouching boy. The object is a par-

XXVIII. CHELSEA PORCELAIN TUREEN FROM THE ARTHUR HURST BEQUEST

a

b

XXIX. CHELSEA AND LONGTON HALL PORCELAIN VASES FROM THE ARTHUR HURST BEQUEST

ticularly charming example of the *chinoiserie* of the rococo period. The subject of the third illustration (Pl. XXIX, *b*) is a vase of Longton Hall porcelain of about 1755, another triumph of English rococo art, similar in form to the even more elaborate specimen in the Schreiber collection at the Victoria and Albert Museum (*Catalogue*, Vol. I, no. 445).

Other interesting examples of English porcelain selected are (1) a Longton Hall figure of a naked equestrian boy, similar to *Schreiber Collection Catalogue*, Vol. I, no. 440, (2) a Chelsea tea-cup and saucer painted chiefly in red with Cupids, from the service from which another cup and saucer, now in the Victoria and Albert Museum, is illustrated in the *Connoisseur*, Vol. 79, p. 9, (3) a Liverpool mug painted in polychrome with a Chinese landscape including an Oriental figure in a sampan, similar to one now in the Victoria and Albert Museum illustrated in the *Connoisseur*, Vol. 79, p. 89, and (4) two Worcester plates of the type shown by W. B. Honey, *English Ceramic Circle*, *Transactions*, No. 5, pp. 7 sqq., to have been decorated in London by James Giles. A rare glazed white porcelain figure of a beggar, similar to one illustrated by W. B. Honey, *Dresden China*, Pl. XIX (e), was made at Meissen before the advent of the famous modeller Johann Joachim Kändler in 1731 and may plausibly be ascribed to his predecessor Johann Gottlob Kirchner who joined the staff of the factory in 1727. Specimens of French, German, Italian, and Spanish porcelain are also included, as well as an English brown-glazed earthenware jug dated 1599 and a late eighteenth-century Dutch plate with the unrecorded mark of PICCARDT DELFT painted with a subject illustrating the Sacrament of Marriage.

Tureen, Height 10 inches.
Chelsea Vase, Height 8·6 inches.
Longton Hall Vase, Height 14·7 inches. WILLIAM KING

27. MEMBRA DISIECTA, Second Series.
Cotton Otho A. i+Bodleian, Arch. Selden B. 26 (3340), f. 34.

OTHO A. i, a volume of 64 leaves in quarto before the fire of 1731, is now reduced to 8 blackened and shrunken, but partly

legible fragments. The MS. is described by E. A. Lowe, *Codices Latini Antiquiores*, ii, 1935, no. 188, and dated in the second half of s. VIII. The contents were the decrees of the Council of Clofesho in 747 (f. 1), Archbishop Boniface's letter to Cuthbert, Archbishop of York (f. 26), King Æthelbald of Mercia's letter to the churches and monasteries of his kingdom (f. 40), and extracts from the second and third books of Gregory's Pastoral Care (f. 43), beginning with the opening words of Bk. II and ending 'Nec quid boni quisque gesserit agnoscere, sed quid male egerit perscrutamur', according to Wanley's note in the margin of his copy of Smith's 1696 catalogue of the Cotton MSS., now Bodleian, Gough London 54. The three first pieces were printed from this MS. in Spelman's *Concilia*, 1639, i, pp. 245, 237, 256. Four leaves of the first piece, two of the second, one of the third, and one of the fourth (containing extracts from Bk. II, ch. iv–vi) remain. There are fragments of 20 long lines on f. 2, the least burnt of the leaves. Comparison with Spelman's edition shows that this is certainly the full number.

The Oxford leaf, well preserved and measuring 247×160 mm. (192 × 130 mm.) in 20 long lines, is described by Lowe, *op. cit.*, no. 229. It is in the same Anglo-Saxon majuscule script and in the same hand as Otho. Features of script and decoration are the unusually short horn of the majuscule *a*, the occasional use of minuscule *s*, and the alternate yellow and red fillings of sentence initials. The contents are extracts from the last chapter of Bk. I of the Pastoral Care, ending with the last word of the chapter, *demonstremus* (*Patr. Lat.* lxxvii. 26), so that the leaf must have preceded immediately f. 43 of the unburnt Cotton MS. It bears on the recto the signature of Thomas Allen (1542–1632). That Allen owned Otho is known from a note of four books promised to Cotton by 'Mr. Thomas Allen of Oxford', one of which is described as 'provinciale Concilium per Cuthbertum Archiepiscopum Cantuariensium [i.e. the Clofesho council] very old'.[1]

Harley 3376 + Cheltenham, Phillipps Collection (?).

The Harleian MS., 94 leaves of an alphabetical glossary, with

[1] The note, dated 30 April 1621, is in Harley 6018, f. 150v. The three other books promised are now Cotton MSS. Vespasian A. xii, Faustina A. v, and Tiberius A. ix, ff. 52–106. All three contain Allen's signature.

many glosses in Old English, is written in a distinctive sloping English hand of s. X–XI. The glossary ends imperfect in the letter F. It was obtained from John Warburton in 1720. Two more leaves of the same MS. appeared as lot 1118 in the Libri sale at Sotheby's, 28 March 1859. The lot was bought by Sir T. Phillipps, according to the priced sale catalogues, but it is not noticed by Schenkl among the Cheltenham manuscripts and was not found there by Priebsch about 1900. It is described as 'Four pages of an Anglo-Saxon, Greek and Latin Glossary . . . written by an Anglo-Saxon scribe in very beautiful Carlovingian characters with some letters (chiefly the *g*) of an Anglo-Saxon shape'. Pl. xxxvi of the catalogue shows two lines containing lemmas beginning with the letter I, one of which is glossed by two words in Old English.[1] The script, especially the Caroline *g* formed like a sloping figure of eight, with the lower loop larger than the upper, and the lay-out of the glossary are unusual and strongly reminiscent of Harley. 'The *g* of an Anglo-Saxon shape' appears, with other Insular letter-forms, in the Old English glosses and also once in the abbreviation of the word *grece*. In Harley the Insular *g* is written regularly in the abbreviations of *grece*, e.g. in the last line on f. 94^{v}, but not in any other Latin word.

Cotton Otho B. xi+Otho B. x, ff. 55, 58, 62+Additional 34652, f. 2. The Cotton MS., now of 52 leaves,[2] was badly damaged in the fire of 1731, but the contents have been preserved in the transcript made by Laurence Nowell in 1562, now B.M. Additional 43703 (see R. Flower in *B.M.Q.* viii, 1934, 131). The text of the Anglo-Saxon Chronicle to the year 1001, formerly on 34 leaves, now on ff. 39–47, is derived, perhaps directly, from that of the Parker Chronicle (CCCC 173). The only major variation consists in the omission of the genealogy of the West Saxon kings with which the Parker Chronicle begins. But the genealogy, although not in the MS. in Wanley's time,[3] was originally there and survives now as

[1] This lemma and the glosses to it are printed by A. S. Napier, *Old English Glosses*, 1900, no. 60.

[2] 53 leaves in Otho B. xi and 3 in Otho B. x, as bound since the fire, but f. 45 is part of f. 44, f. 47 of f. 46, f. 53 of f. 52, and Otho B. x, f. 62, of f. 38.

[3] H. Wanley, *Catalogus*, 1705, p. 219.

a leaf in a volume of manuscript fragments which belonged to Thomas Astle (d. 1803) and was bought for B.M. in a sale at Puttick's, 19 June 1894, lot 121. The leaf, headed 'Ex Bibliotheca Cl. T. Tanner', is in good condition, with narrow inner margin, but other margins well preserved, and measures 244×177 mm. (207× 144 mm.) in 26 long lines. The number of lines is the same as on ff. 35, 36, 39, and the script the same as on ff. 35, 36, 39–47, 49, 50, 52, 53, of Otho B. xi.[1] A feature of the script is the indifferent use of the rounded and straight-limbed forms of *y*, the former always with and the latter always without a dot above. The leaf no doubt preceded the Chronicle, i.e. followed immediately f. 36 of Otho B. xi. Its contents are printed by A. S. Napier in *Modern Language Notes* xii, 1897, 53. The text agrees best with that of the genealogy in the Parker Chronicle, but with differences of spelling paralleled elsewhere in Otho B. xi, and with some errors in the process of rendering the regnal years by words instead of figures. Otho B. xi was lent to William Lisle before 23 April 1621, according to notes of Cotton's book loans in Harley 6018, f. 148^{v}, and marginalia and alterations in his unpleasing hand occur on many leaves. If, as seems almost certain from the script, the alteration of *ceol* to *ceolwin* on the recto of Add. f. 2 is due to Lisle, the leaf cannot have been detached from Otho B. xi before s. XVII and must have been there when Nowell made his copy. Probably it was neglected deliberately in favour of the longer genealogy in Tiberius A. iii, f. 178, which Nowell copied in Add. 43703, f. 5. The three leaves of Otho B. xi now in Otho B. x were bound up there after the fire.

Cotton Nero E. i, pt. 1, pt. 2, ff. 1–180, 187, 188+Cambridge, Corpus Christi College 9.

A mid-eleventh-century passional from Worcester in two volumes. The first volume, 'Passionale a kl. ianuarii usque II kl. octobris' (title of s. XIII) is now Nero, pt. 1, ff. 55–208, pt. 2, ff. 1–151, containing items 5–119 in Planta's catalogue.[2] The second volume, containing lives for October to December, is now Corpus, pp. 61–

[1] Ff. 37, 38 are misbound and should come earlier in the MS.

[2] The division of Nero E. i into two parts is modern.

many glosses in Old English, is written in a distinctive sloping English hand of s. X–XI. The glossary ends imperfect in the letter F. It was obtained from John Warburton in 1720. Two more leaves of the same MS. appeared as lot 1118 in the Libri sale at Sotheby's, 28 March 1859. The lot was bought by Sir T. Phillipps, according to the priced sale catalogues, but it is not noticed by Schenkl among the Cheltenham manuscripts and was not found there by Priebsch about 1900. It is described as 'Four pages of an Anglo-Saxon, Greek and Latin Glossary . . . written by an Anglo-Saxon scribe in very beautiful Carlovingian characters with some letters (chiefly the *g*) of an Anglo-Saxon shape'. Pl. xxxvi of the catalogue shows two lines containing lemmas beginning with the letter I, one of which is glossed by two words in Old English.[1] The script, especially the Caroline *g* formed like a sloping figure of eight, with the lower loop larger than the upper, and the lay-out of the glossary are unusual and strongly reminiscent of Harley. 'The *g* of an Anglo-Saxon shape' appears, with other Insular letter-forms, in the Old English glosses and also once in the abbreviation of the word *grece*. In Harley the Insular *g* is written regularly in the abbreviations of *grece*, e.g. in the last line on f. 94^{v}, but not in any other Latin word.

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[3] H. Wanley, *Catalogus*, 1705, p. 219.

Harley 624.[1] The fragments of the passional are now divided between three volumes as follows:

(1) Harley 624, ff. 84–9+Nero C. vii, ff. 29–59. Quires II–VII of the original MS., containing lives from April 2 (St Mary of Egypt) to April 18 (St Ursmar). Quire signatures II, III, V remain (Harley, ff. 91^{v}, 99^{v}, Nero f. 43^{v}).

(2) Harley 315, ff. 16–39. Three quires containing part of the *Vita Anselmi* (April 21) collated by M. Rule, *Eadmeri Historia*, Rolls Series 81, 1884, as D. They appear to be slightly later than the rest of the MS. and are probably an addition to the collection.

(3) Harley 624, ff. 100–114. Two quires containing lives from May 1 (Inventio Sancte Crucis) to St Maximus (undated, but following lives for May 12 and 13: *Bibl. Hag. Lat.*, no. 5289).

(4) Harley 315, ff. 1–15. Two quires containing part of Osbern's life of St Dunstan (May 19), collated by Stubbs, *Memorials of St Dunstan*, Rolls Series 63, 1874, p. 71. The quire signature XVIII remains (f. 8^{v}).

(5) Harley 624, ff. 115–36+Nero, ff. 60–72+Harley 624, ff. 137–43. Six quires, the first imperfect, containing lives from May 28 (St Germanus) to June 9 (Sts Primus and Felicianus). Quire signatures XXI and XXII remain (Harley, ff. 124^{v}, 132^{v}). The original twenty-third quire is now divided between Harley and Nero, and its fifth leaf (Nero, f. 60), containing part of the life of St Alexius, here assigned to June 15 and out of order, is mutilated. Of the twenty-fifth quire the first leaf is in Nero, and the rest in Harley.

(6) Nero, ff. 73–9. One quire containing a life of St Symphorosa (June 27), twelve lections 'in depositione sanctissimi patris nostri dunstani', printed by Stubbs, *op. cit.*, p. 53, and the verses 'de Sancto Anselmo', *Tange syon citharam* (*Bibl. Hag. Lat.*, no. 533). The lections and the verses are, evidently, additions at the end of the volume, the former by one of the two main hands and the latter by a later twelfth-century hand. F. 79^{v}, col. 2, is blank.

The occurrence of lives for two feasts of St Ælphege (19 April, 8 June), of two lives of St Dunstan, a life of St Anselm, and the verses *Tange Syon*, the script, especially by the second main hand,

[1] The outer column of this leaf, with the end of the life, has been cut away.

beginning at Harley 315, f. 15^{v}, and continuing to Nero, f. 78, the marginal marking (Harley 624, f. 89^{rv}, Harley 315, f. 16^{v})[1] and the resemblance to the passional fragments now at Canterbury afford clear evidence of Christ Church provenance.

Cotton Otho D. viii, ff. 8–173+Cambridge, Trinity College 0.2.51, fly-leaves.

The end fly-leaf of the Trinity manuscript, probably the upper half of a leaf, is blank except for the title *Passionale sancti ignatii primum.* The front fly-leaf, the lower half of a leaf, contains the last eight entries of a table of contents, 'Passio earundem alio modo dictata, Passio XL militum, Vita sancti Gregorii pape, Passio longini, Vita geretrudis uirginis, Passio theodori presbiteri, Vita sancti cuthberti episcopi, Vita sancti wlframni episcopi'.[2] Four more entries followed, but have been erased. The fly-leaves belonged, evidently, to a passional which began with the life of St Ignatius (Feb. 1) and ended, imperfect, with the life of St Wulfram (March 20). These conditions suit exactly the twelfth-century passional which is bound up with other unrelated texts in Otho D. viii. This MS. appears at first sight complete, the life of St Wulfram, which ends near the foot of the first column on f. 173^{v}, being followed by a blank space. Marks of rubbing show, however, that a text in the second column has been erased. The seven lives preceding the life of St Wulfram are those listed on the Trinity fly-leaf.[3] Otho D. viii is to be identified, therefore, with the 'Passionale Sancti Ignacii primum' in the medieval catalogue of Christ Church, Canterbury,[4] and with the 'Passionale sancti Ignatii' which was 'in manibus Magistri Bower' in s. XVI, according to a note in Corpus Christi College, Cambridge, MS. 298.[5]

[1] The late medieval (?) marginal marking in Christ Church manuscripts consists of (1) a vertical row of dots broken at intervals by a group of four dots, (2) a small circle from which spring two straight lines converging to a point, the resulting figure resembling an ice-cream cone looked at sideways, with the large end towards the text.

[2] Pr. M. R. James, *Catalogue of Trinity College Manuscripts*, iii, 1902, p. 166.

[3] The lives are given in Smith's catalogue of the Cotton manuscripts (1696), but not in Planta's catalogue (1802), although the damage caused by the fire of 1731 is not serious.

[4] M. R. James, *Ancient Libraries of Canterbury and Dover*, 1903, p. 52, no. 360. Fragments of the second Passionale Sancti Ignacii (no. 361) remain at Canterbury. The next volume of the set began at April 2 (see above under Harley 624).

[5] The note, which is printed by M. R. James, *Catalogue of Corpus Christi College Manuscripts*,

Cotton Claudius B. vii, ff. 114–212, 217–40 + Cambridge, Corpus Christi College 101, unnumbered leaf after p. 144.

The Cotton MS., of s. XIII, contains the latter part of Hoveden's history, beginning at 1187 with the Epistola Terrici (ff. 114–94), 'Liber Turpini', 'Liber Merlini', and other shorter pieces. Articles 1, part of 2, 10–12 in Planta's catalogue are additions of s. XVI on ff. 1–113, 213–16. The sixteenth-century table of contents (f. 1^{v}), a pagination in red pencil, marginal references to a copy of 'Walter of Coventry' belonging to John Cheke (now Corpus Christi, Cambridge, 175), and to a copy of 'Alexander of Ashby' belonging to W. Carye (now Corpus Christi, Cambridge, 138) are in the script and style found regularly in manuscripts which belonged to Archbishop Matthew Parker.

The single parchment leaf bound up with Parkerian paper transcripts near the end of C.C.C.C. 101 is a fly-leaf containing two medieval tables of contents. The second, printed by M. R. James in the catalogue, refers evidently to Cotton Claudius B. vii. The first six items correspond to items in the same order on ff. 195–240 of that MS., and the eighth, 'Vita Ricardi Regis', may be identified with the Hoveden. The seventh and ninth items, 'Historia Anglie' and 'gesta Pontificum', are not now in Claudius. The first table, of which only the first and last lines are printed by James, is a fuller and earlier version of the second. In addition to the texts listed there it notices 'De prouinciis Anglie', 'De bello troiano', and 'De prophetia sibille', all of which are in Claudius, and fuller details show that the missing 'Historia Anglie' was a copy of Henry of Huntingdon to the reign of Stephen. It seems highly probable, though not quite certain, that both the Henry of Huntingdon and the Gesta Pontificum are still extant and form the Cambridge University Library MSS. Ii. 2. 3, ff. 147–205, and Ff. 1. 25, pt. 1 (59 leaves). These MSS. were presented by Parker in 1574 and are of similar date, format, and style to the Cotton MS.

NEIL R. KER

ii, 1912, p. 84, accompanies the sixteenth-century copy of a papal letter now missing from Otho. William Bowier, Keeper of the Records in the Tower, is known as a collector of manuscripts (see James, *l.c.* i, pp. xx, 190, 478, and Eric Millar, *The Lindisfarne Gospels*, 1923, p. 8).

28. MIDDLE-ENGLISH DEVOTIONAL PIECES.

WITH the purchase of Egerton MS. 3245 a collection of Middle-English devotional works in verse and prose, hitherto studied only during its periods of sojourn in a public library, becomes fully available. Formerly the property of the Gurney family, of Keswick Hall, Norwich, the volume opens with the 'Prick of Conscience', the most popular religious poem of its day, of which upwards of a hundred manuscript copies are recorded. The poem, like so much of the literature upon which the emotional piety of the Middle Ages was nourished, at first circulated anonymously; it has come to be generally, but erroneously,[1] attributed to Richard Rolle, the hermit of Hampole (d. 1349). This and one other manuscript (Bodl. Ashmole MS. 60) are cited as the only copies written before 1400 to name Rolle as author,[2] the present text ending with the colophon:

> Here endiþ as ȝe maý see
> Stimulus consciencie
> Aftir Richard þe holý ermýte
> that soþlý þus gan þis book endýte
> Hanpool.

The 'Abbey of the Holy Ghost' and the 'Charter of the Abbey of the Holy Ghost', prose pieces also ascribed, somewhat improbably, to Rolle and common in manuscript, follow. It is rather in the metrical prayers, meditations and hymns, fourteen in number, which fill the last 33 pages,[3] that the interest of the new acquisition lies. Few of these have been printed, and in most cases no other copy was known to Professor Carleton Brown when, in 1916–20, he published his *Register of Middle English Verse*.[4] They will provide the student with both curiosities and problems. Thus it seems that the Latin hymn beginning 'Virgo singularis, respice quod quero', from which the fragmentary 'Mayde wiþoute make | Beheld þow qwat I craue' was rendered, if not lost, is at least unknown to the hymnologists.[5] Then again, as Carleton Brown has noted, five

[1] See Miss H. E. Allen, *Writings ascribed to Richard Rolle* (Modern Language Assoc. of America, Monograph Ser. III), pp. 3, 15, &c. [2] *Ibid.*, p. 375.

[3] No account is taken of two leaves which have been almost completely excised.

[4] A list of the verse contents of the MS. is given in vol. i, pp. 469–70.

[5] It may perhaps be the imperfectly recorded no. 21891 in Chevalier, *Repertorium Hymnologicum*.

stanzas of the Psalter of the Passion[1] appear also in Richard de Castre's repeatedly printed hymn 'Jesu, Lord, that madest me'. It would indeed be rash without careful investigation to charge the unknown author of the apparently unique poem in Eg. MS. 3245 with plagiarism. According to the late Provost of Eton, the manuscript was written 'probably before 1400, but not very long before',[2] a date earlier than has been claimed for any of the sixteen recorded copies of Richard's hymn, with the exception of Bodl. Ashmole MS. 751. The charge, moreover, would imply not merely that by 1400 'Jesu, Lord, that madest me' had acquired such a vogue as to attract a plagiarist, but that the much longer poem in the new manuscript was also current; for Eg. MS. 3245 has none of the marks of an author's original. Only upon the assumption that the manuscript is of later date than has been assigned to it (see Pl. XXX), or that Richard de Castre composed the five stanzas in extreme youth, can they be regarded as his work. In October 1385 he was not yet in greater orders and can hardly have passed out of his teens; not until 1402 did he become Vicar of St Stephen's, Norwich, where he died eighteen years later. A. J. Collins

29. EARLY POEMS OF SIR ARTHUR GORGES.

IN Spenser's *Colin Clouts Come Home Againe* Alexis asks if the shepherds who serve Cynthia are lazy,

'Or be their pipes untunable and craesie
That they cannot her honour worthylie?'

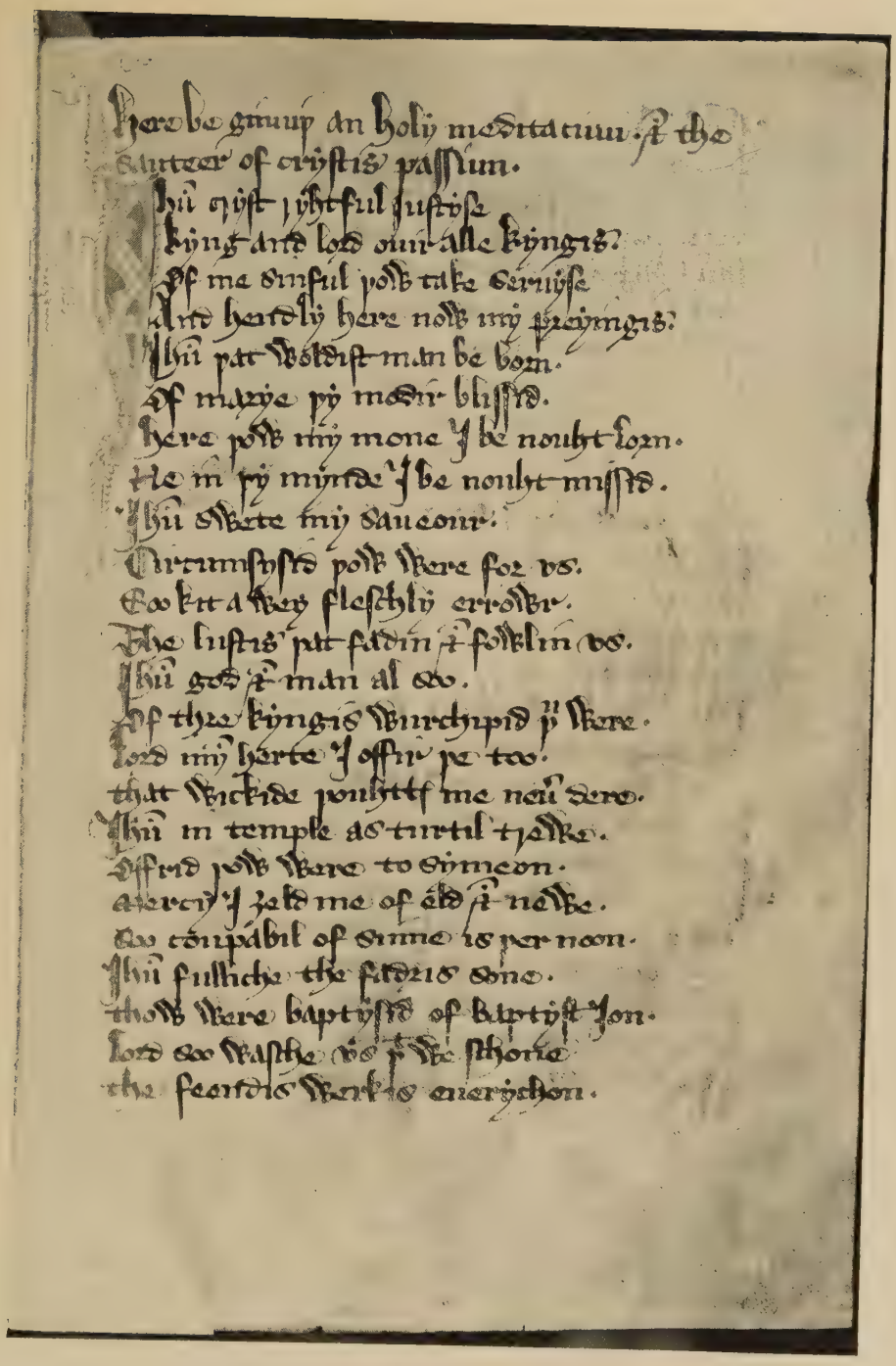
Colin replies that this is by no means the case,

'For better shepheardes be not under skie,
Nor better hable, when they list to blow
Their pipes aloud, her name to glorifie,'

and he proceeds to mention Harpalus, Corydon, and

'sad Alcyon bent to mourne,
Though fit to frame an everlasting dittie,
Whose gentle spright for Daphnes death doth tourn
Sweet layes of love to endlesse plaints of pittie.'

[1] This forms part of 'An holy meditaciun and the sauteer of Crystis passiun' (beg. 'Jhesu Cryst, ryhtful iustyse'). Brown treats the Psalter of the Passion as a separate composition (no. 1101).
[2] Allen, *op. cit.*, p. 375.



Here begynnyp an holy meditacion of the
Sufferer of cristis passion.
Jhū cryst ryghtful Justyse
kyng and lord oure alle kyngis.
Of me synful pou take servyse
and hertely here nou my prayingis.
Jhū pat woldist man be born.
of mayde py moder blissid.
here pou my mone yf be nought lorn.
the m py mynde yf be nought missid.
Jhū sauete my sauecour.
Circumsysid pou were for vs.
Do litt away fleschly errour.
The lustis pat fadin i folkis vs.
Jhū god i man al do.
of thre kyngis worchypid pi were.
lord my herte yf offre pe too.
that wicchide pouhtis me neu dere.
Jhū in temple as turtil thou.
offrid pou were to symeon.
mercy yf zete me of ȝeld i nede.
Do cōpabil of synne is per noon.
Jhū fullichi the fadris sone.
thou were baptysid of baptyst Jon.
lord do wasshe vo i the shone
the feendis werk to enerychon.

XXX. PAGE FROM EGERTON MS. 3245

Who Alcyon was and why he mourned may be seen by turning to *Daphnaida*, which, as the preface to Helena Marchioness of Northampton explains, is an elegy on the wife of 'Master Arthur Gorges', who in the poem itself appears as 'Alcyon'.

Gorges, born *circa* 1555–60, was the son of William Gorges and a great-grandson of Sir John Howard, first Duke of Norfolk. His mother, Winifred Budockshead, was first cousin to Sir Walter Ralegh. Well born and well connected, endowed with a substantial fortune, Gorges became a gentleman pensioner at Court at least as early as 1580; and in 1584 he married Daphnaida, his 'faire young Lionesse', as Spenser, in the allegorical language which he loved, calls her by way of allusion to her Howard ancestry. For her real name was Douglas Howard, and she was the daughter and sole heir of Henry, second Viscount Howard of Bindon, and thus one of the greatest heiresses in the kingdom. The marriage was contracted with the full consent of her mother and apparently with the queen's approval, but much to the displeasure of her father, whose disorderly life and outrageous behaviour had led to his separation from his wife and, in 1580, to a temporary imprisonment in the Marshalsea. Defeated in his attempts to prevent the match, he made complaint, but in vain, against Gorges in the Star Chamber; and after the birth, at Christmas 1588, of a daughter, who was christened Ambrosia, his successor in the title, the child's great-uncle, Thomas Howard, trumped up, again to no purpose, a preposterous charge that she was a 'forged or changed childe'. The motive was pecuniary: Ambrosia was now heiress to the Howard estates. She was, in fact, a prize to be contended for; and the next decade was filled with unseemly squabbles over her wardship between Gorges and the queen. The story of this affair, of the long litigation with Lord Howard, and of Gorges's life in general, has been told by Helen Estabrook Sandison in the *Publications of the Modern Language Association of America*, xliii, pp. 645–74. On 10 October 1601, perhaps fortunately for herself, the poor child, who had been the subject of hot bidding by would-be disposers of her hand, died; her lands passed to Lord Howard, and Gorges was left with a beggarly £200 as allowance for his expenses on Ambrosia's maintenance

since 1598, an annuity of £400 from Lord Howard, and the sad recollection that, as he puts it in a petition to James I, he had been 'offered tenn thowsand pounds' for her marriage.

Gorges does not come out of these transactions too well, but at least it may be claimed that he shows to better advantage than most of the other parties, and his love for 'Daphnaida' seems to have been genuine. It did not prevent him from marrying, in 1596, a second wife, Elizabeth Clinton, daughter of the Earl of Lincoln, an alliance by which he seems, to quote Miss Sandison, to have 'accomplished the almost unbelievable feat of finding a second father-in-law quite as unprincipled, contentious, and seemingly unbalanced as his first'. The marriage, however, appears to have been a happy one.

As a cousin and faithful friend of Ralegh, Gorges could count on little preferment under James I, but he escaped the gallows and all but a short spell of imprisonment. He died on 28 September 1625. Courtier, adventurer (he took part in the Islands Voyage of 1597), scholar, translator, poet, and a not too scrupulous fighter for money and power, Gorges was a typical Elizabethan. He had command enough of French to translate Bacon's essays into that language (*Essays Moravx, dv tres-honorable seignevr Francois Bacon*, Londres, 1619), as he turned Bacon's *De Sapientia Veterum* into English (*The Wisedome of the Ancients*, London, 1619); he translated Lucan's *Pharsalia* into smooth and easy English verse; and he was the author of some prose tracts and of numerous poems, most of which remained in manuscript at his death. In particular his early poems, known to Spenser, had disappeared. It is therefore gratifying that a collection of these early lyrics has been acquired by the Department of Manuscripts.

A paper volume of 117 leaves, unbound and in poor condition, this manuscript (Egerton MS. 3165), which bears on the first page the inscription 'John Kayll 1631', contains what are described as 'S^{r} Arthur Gorges his vannetyes and toyes of yowth'. The main part of the volume is written in a formal 'script' hand which may be that of an amanuensis, but several poems have been corrected, and a number of later ones have been added at the end, in a hand which is certainly the author's own. The date of the main collection is indi-

cated by the presence in it of one 'Of Mounsieur', which is an elegy on François, Duc d'Alençon (d. 9 June 1584), and of two others on the death of Sir Philip Sidney (d. 17 October 1586). The additions at the end date mostly (though not entirely) from the reign of James I; several of them are to the royal family and they include a sonnet on Prince Henry's death (6 November 1612) and another 'Vpon the death of the young lo: Harrington' (John, second Baron Harington of Exton, d. 27 February 1614). Five of them are found in Royal MS. 18 A. xlvii, the presentation copy. At the end, in a different hand, is a brief account of Ralegh's execution and last words.

The longest poem in the volume is 'Dido to Æneas', written in a stanza form of which the following is an example:—

'The hurtles Babe shall feele
the murderinge steele
By his deare mothers deathe:
So thow the quellar arte
off one poore harte
That neuer tasted breathe.'

The subject of Dido seems to have attracted Gorges, for besides incidental references he has another poem, 'Didos true Complainte', in which she appears to him in a vision and explains that the scandal about her and Aeneas is quite untrue: it was to avoid King Iarbas's importunities that she killed herself—it was 'Maro' who invented the other story. With few exceptions the remaining poems are amatory, but Gorges writes with an ingenuity which gives variety to his hackneyed theme.

This volume reveals him as an easy and accomplished minor poet of that spacious age when even minor poets could attain a lilt and lightness denied to some later writers of larger stature. It is unlikely that any poem in this volume will ever be accounted an important addition to English poetry, but a fair proportion well deserve publication and several seem destined to figure in future anthologies. Without much originality of phrase or conception Gorges has a pretty fancy and a lyrical gift, and his level of technical competence is reasonably high so long as he follows traditional ways. He had,

however, like Campion, a liking for metrical experiments, and, unlike Campion, was rarely successful on these adventures. Even in his iambic measures he sometimes writes a short (or a long) line, but many of these aberrations may be due to scribal errors or to the sounding of mute *e*. He is in fact an uncertain writer, secure enough and sometimes very happy when he follows the trodden path, but when he leaves it apt to lose direction.

In conclusion, two of these poems may be quoted as favourable specimens of the author's gift. First a lyric in which, like many a court poet before and since, he praises rusticity:

'Henceforth I will not sett my loue
on other then the Contrye lasse
For in the Courte I see and proue
fancye is brittle as the glasse
The loue bestowed on the greate
ys euer full of toile and cares
Subiect still to frowne and freate
with sugred bayts in suttle snares
In good olde tymes ytt was the guyse
to shewe things in their proper kinde
Loue painted owte in nakede wise
to shewe his playne & single mynde
Butt since into the Courte hee came
infected with a brauer stile
Hee loste both propertie and name
attyred all in crafte and guile
Yett in the village styll hee kepes
and merry makes with lytle coste
But neuer breakes their quyett slepes
with felons thoughts or labor loste
What thoughe in Syluar and in golde
the bony lass be nott so braue
Yett are her lookes freshe to beholde
and that is hyt that loue doth craue
Fayre fale the Pettycote off redde
that vayles the skynne as white as mylke

And such as woulde nott so bee speedde
lett them goe Coye the gownes off sylke
Keepe ladyes keepe for your owne turnes
the spanishe redde to mende your lookes
For when the Sun my Daphnœ burnes
Shee seekes the water off the Brookes
And thoughe the muske and amber fine
so ladye lyke Shee cannot gett
Yett will shee weare the sweet woodbyne
The Prymerose and the Violett.'

Secondly, in graver vein than is usual with Gorges, a sonnet which, as it occurs towards the end of the volume, among his own additions, may have been written late in his life:—

'Our long sweet sommers day of youthfull yeares
Drawen to his evening late and durefull night
By drooping age in whose bleame[1] face appeares
Times carelesse scarrs and loues extinguisht light
Calls our spent hopes to take the poore remaine
Of Glorie, Pryde, excesse, and wanton ioyes
Fancies out worne, all perisht but the paine
Love lent to losse, Time truckt away for toyes
Th' accompts, the thoughts, the memories of these
(Mett with a mind reclaimed by virtues lore)
Are of our hearts the sorrow sucking Bees
Whilst sad repentance straines to paie the score
With sighing seekes, beginnings, after ends:
Armes after wounds, and mones without amends.'

The punctuation is the author's; a modern reader will find the penultimate line more comprehensible if he ignores the commas.

H. I. Bell

30. THE KIPLING BEQUEST.

THE Department of Printed Books has been greatly enriched by Mrs Kipling's bequest of her collection of the books written by her husband. Rudyard Kipling has been hitherto somewhat

[1] Probably the French *blême*.

imperfectly represented in the Museum, surprisingly so for an English author until we remember that all his early work was printed in India and much of his later writing first published in America. None of the many first editions published abroad came to the Museum under the provisions of the Copyright Act. Some of the Indian gaps were filled by a generous donation from Messrs. Thacker & Co., but the importance of this latest gift may be judged from the fact that it doubles the Department's holding of Kipling's works. In association value the gift is, of course, beyond compare.

For here are *Schoolboy Lyrics* and *Quartette*; one of the six recorded copies of the suppressed *Smith Administration*; the first English edition of *Letters of Marque*, also suppressed; the 1890 New York edition of *Departmental Ditties, Barrack-Room Ballads and other verses*, which precedes by two years the English printing of *Barrack-Room Ballads*; a file of the Bloemfontein *Friend* from 12 March to 16 April 1900 with autograph notes by Kipling, and with photographs (Pl. XXXI) and other matter inserted.

These now appear in the Museum for the first time. In addition here are Mrs Lockwood Kipling's copies of six volumes in Wheeler's *Indian Railway Library*, of which *Soldiers Three* bears the inscription: 'To the Mother from the boy that did it.' There are many volumes from Kipling's father's library, including a copy of the suppressed Indian edition of *Letters of Marque*. There are books too with Kipling's bookplates, and some presentation copies from him, returned once more to their donor.

These are among the rarer beauties, but the comprehensiveness of 'the file', as the Kiplings called it, is a matter for admiration. In all there are well over 1,200 volumes. Three hundred of these are translations into foreign languages. Nor does the remainder consist of copies which come naturally from publisher to author. Mrs Kipling was a zealous collector. The early pirated American editions are well represented. A missing issue of *Departmental Ditties* was begged from a friend who found that it had been relegated to the servants' hall bookcase. In one instance Mrs Kipling seems to have raided her husband's library. The 1893 New York edition of *Ballads* and *Barrack-Room Ballads* bears the inscription: 'Stolen by

XXXI. PHOTOGRAPH AND AUTOGRAPH NOTE FROM RUDYARD KIPLING'S FILE OF THE BLOEMFONTEIN *FRIEND*, 1900

Stolen by Carrie my wife.
now stolen back again
RK.

BALLADS

AND

BARRACK-ROOM BALLADS

BY

RUDYARD KIPLING
AUTHOR OF "PLAIN TALES FROM THE HILLS," "THE NAULAHKA," ETC.

NEW EDITION, WITH ADDITIONAL POEMS

New York
MACMILLAN AND CO.
AND LONDON
1893

All rights reserved

XXXII. TITLE-PAGE WITH AUTOGRAPH NOTES BY RUDYARD KIPLING

Carrie my wife' and then in Kipling's later hand: 'now given to same. R. K.' (Pl. XXXII). Despite the fact that some rare items had passed from Mrs. Kipling's possession before her death, this splendid donation now makes the Museum one of the very best of Kipling libraries. LAURENCE HANSON

Under the same bequest the Department of Manuscripts has received three bound volumes of autograph literary works by Rudyard Kipling. One volume contains the *Jungle Books*, the second Short Stories 1892–6 (including some of the best known), the third miscellaneous stories, sketches, and poems of later date, and the whole forms a collection of exceptional interest and value. E. G. M.

31. SOME NEW GREEK COINS.

THE Department of Coins and Medals has received from Mr E. S. G. Robinson two gifts comprising 40 silver and 231 bronze Greek coins. Among them is a further group of 10 silver staters of Mende from the famous Caliandra hoard which has provided nearly all the specimens of this issue known to us. For all their rarity to-day, these coins must have been struck in considerable numbers, if only for a short period, during the Macedonian campaigns of the first part of the Peloponnesian War. The types are uniform. Mende was famous for its wine; and we have on one side Dionysus, sometimes ivy-crowned, in his local form as Silenus, lolling on a donkey's back with wine-cup in one hand and thyrsus in the other; the reverse shows a formalized vine-stock with clusters of grapes, framed in the city's name. The style shows marked variation. Sometimes it is very fine and obviously influenced by contemporary Athens (Pl. XXXIII, nos. 1–3; note the head three-quarter face in 2 and 3). Usually it is coarse though often revealing a vigour and emphasis characteristic of the Thrace-Macedonian region (nos. 4, 5; the bird perched on the vine-stock is of the crow family and has some obscure connexion with the cult of the wine-god).

Pl. XXXIII, nos. 6–15, are selected from 20 drachms of Paros chosen from a recent hoard discovered in the island, which must have been buried in the early fifth century B.C. These coins have hitherto been very scarce and their attribution doubtful. An epigram,

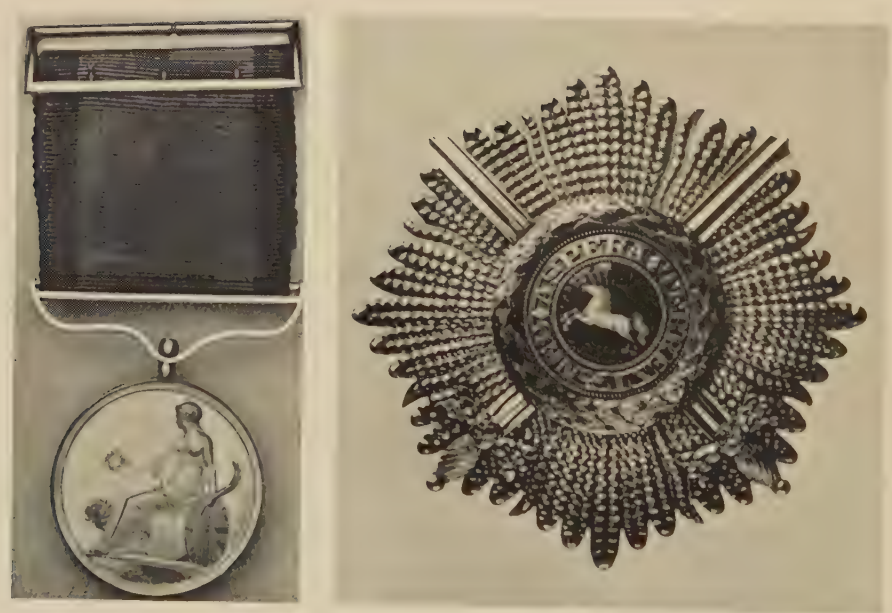
however, attributed to Simonides speaks, probably in connexion with the currency of the island, of the 'drachmae whose badge is a goat'; the finding of the present hoard leaves little doubt in the matter. The rough incuse patterns of the reverse survived among the islands long after it had been superseded on the mainland by a regular type. On some of the earlier coins the goat's head is startlingly human (nos. 6–9). Later the animal is more carefully studied (nos. 10–15). Sometimes tiny symbols are placed in the field: e.g. an eagle's head, a crescent, a maeander (no. 14), a dolphin (no. 15).

The stater of Melos (Pl. XXXIII, no. 16) is an exceptionally rare and interesting piece belonging to the second quarter of the fifth century B.C. In spite of the increasing restraints placed by Athens on the smaller city states of the Aegean during the century, Melos continued down to the time of its destruction to issue an occasional coinage, all other extant examples of which we owe to a hoard discovered some thirty years ago in the island itself. The present coin comes from another find of miscellaneous content made in the Eastern Mediterranean. The type, as always, is a quince (*mēlon*, Doric *mālon*) in punning allusion to the name of the island, of which the first four letters appear below; attached to the stalk above are two leaves. The reverse has a cruciform pattern developed out of the archaic incuse.

Pl. XXXIII, no. 17, is an interesting stater of Soli in Cilicia struck in the third quarter of the fourth century B.C. with the heads of Heracles and of a satrap wearing the peculiar Persian cap of felt with chin straps. He is, perhaps, Mazaeus, who governed the district for many years before its conquest by Alexander.

Pl. XXXIII, no. 18, is a unique tetradrachm in silver (weight, 143·0 grains) struck in Roman Syria towards the middle of the third century A.D. by a usurper who here styles himself, in Greek, *Autok. Soul. Seueros Antoninos. S.*, i.e. Imperator Sulpicius Severus Antoninus Augustus. The reverse records his holding of the tribunician power and his second consulship. Portrait and reverse type leave no doubt that he is the mysterious Uranius Antoninus of whom a coinage, but no other record, exists, and whom that coinage shows to have belonged to the priestly ruling-house of Emisa, and to have been reign-

XXXIII. GREEK AND ROMAN COINS



XXXIV. INDIAN COINS, TALAVERA MEDAL, AND STAR OF THE GUELPHIC ORDER OF HANOVER

ing in the year 253/4 A.D. What relation he bears to the two (?) usurpers, Uranius and Antoninus, mentioned by the historian Zosimus some twenty years earlier, is uncertain. They may perhaps have been predecessors of the same family, and the 'revolt' of all primarily an organization of defence against the Persians, who gravely threatened the Eastern Empire during the period. The reverse type of our coin is closely copied from a gold piece of Uranius where the figure holding rudder and cornucopiae (Tyche-Fortuna) is named Fecunditas.

J. ALLAN

32. A NEW ROMAN COIN.

A REMARKABLE double-denarius ('antoninianus'), presented to the Museum in 1937 by the late Dr Hans Nussbaum of Zurich, was kept back from publication at the time, in the hope that the difficulties which it presents might be cleared up. Though this hope has not yet been realized, the coin is worth publication, difficulties and all. It reads (Pl. XXXIII, 19):

Obv. IMP MAR SILBANNACVS AVG, head, radiate r.

Rev. VICTORIA AVG. Mercury (?) standing to front, head l., holding Victory and Caduceus.

Its weight is 54·5 grains. The style is more or less normal for the Roman mint of the middle of the third century A.D., and the portrait resembles that of Philip I. It seems certain that the coin is not a modern forgery. At the same time, the reverse is most peculiar: no other instance occurs of a Mercury holding a Victory or of a Mercury associated with the legend VICTORIA AVG. More serious still, no trace survives, so far as we can test, of any pretender of the name of Mar. Silbannacus.

As the coin was reported to come from a find in Lorraine, we might conjecture that it is the sole surviving record of a revolt on the Middle Rhine against Philip, under an officer presumably of barbarian origin. Another possibility, if a bare one, is that this is an ancient forgery, designed for the amusement and deception of ancient coin-collectors. Such collectors are known to have existed and, in the opinion of some good judges, that implies forgeries also.

HAROLD MATTINGLY

33. INDIAN COINS.

A VERY important addition to the coins of the Greek rulers of N.W. India is the second known specimen of the gold stater of Menander (Pl. XXXIV, 1). The first, already in the Museum, is in poor condition, but this is a perfect specimen. The coin is anonymous but the attribution to Menander is certain because the types are those of a well-known drachm bearing his name. The obverse type is the helmeted head of Athene which at first sight looks like the usual helmeted head of Menander until closer examination shows it is female—the head of Athene with the features of Agathocleia found on other coins of Menander and on coins of Queen Agathocleia. The owl on the reverse also suggests that the bust is not actually that of the queen but of Athene. The owl, however, is not the usual type (the Little Owl) everywhere associated with Athene but, as Mr Boyd Kinnear of the Natural History Museum informs me, the Fish Owl, an owl common in the region from which this coin came.

By the purchase of the collection of coins of the 'Great Moguls', Akbar and Jahangir, formed by Mr H. Nelson Wright, many unique coins have been acquired and numerous minor gaps filled in what is one of the finest series in the Museum. The gold coins of Akbar from this collection were acquired two years ago. The feature of the silver and copper now acquired is the number of coins of unique and rare mints and the long series of minute varieties of the great mints of 'Agra and Lahor of Great Mogul' in which Mr Nelson Wright specialized. The finest part of the collection is the group of gold coins of Jahangir which in design and calligraphy are unrivalled among Indian coins. The most notable of these (Plate, 2) is the unique gold coin struck immediately on Jahangir's accession and still bearing his own name of Sultan Selim. Other coins illustrated are of the mints of Ajmir (Plate, 3), Lahore (Plate, 4) with a unique couplet, and Agra (Plate, 6). One of the most beautiful of Jahangir's coins is the square mohur of Agra mint struck in the month of Khurdad 1020 (Plate, 5) which has been presented to the Museum by Dr. R. B. Whitehead.

J. ALLAN

34. MEDALS OF WAR AND PEACE.

THE Department of Coins and Medals has recently received several gifts which, while of rarity and importance in themselves, have associations which considerably increase their interest. The late Mr E. G. A. Hawker bequeathed the Peninsula field officer's gold medal for Talavera awarded to his grandfather General Sir Samuel Hawker (1763–1838), who commanded the 14th Light Dragoons in the Peninsular War, as well as his Star and Chain of the Grand Cross of the Guelphic Order of Hanover founded by the Prince Regent in 1815 (Pl. XXXIV). Colonel Hawker was severely wounded at Talavera, and the gallant bearing of his regiment there earned it the royal authority to wear the word 'Talavera' on its appointments.

Peace also hath her victories, and medals have long been used to recognize these. The services to science of Sir Henry Roscoe (1833–1915), the eminent chemist, were acknowledged by many societies at home and abroad, and the series of medals presented to him has been given to the Museum by his daughter, Miss Dora Roscoe. These include among others the Royal Medal of the Royal Society, the gold medal of the Society of Chemical Industry, the gold Elliott Cresson medal of the Franklin Institute, the Lavoisier medal of the Société Chimique, and the plaque of honour of the Reale Accademia dei Lincei. Miss Roscoe has also presented a small collection of medals of scientists belonging to her father, which form an important addition to the series of modern portrait medals in the Museum; among the more notable are medals of Faraday, Lister, Dalton, Ludwig Mond, Leblanc, Berthelot, and Bunsen. This gift is the most important acquisition of its kind since the purchase of the medals awarded to Michael Faraday.

Of unique interest also are the Royal Geographical Society's Essay Medal for 1875 and the Geological Society's Wollaston Medal for 1934 (struck in palladium in memory of Wollaston's discovery of this metal), both awarded to and presented to the Museum by Sir Henry Miers, D.C.L., F.R.S., who has also presented a specimen of the centenary medal of the University of Christiania. J. ALLAN

35. FIFTEENTH-CENTURY ITALIAN NIELLI AND ENGRAVINGS.

THE British Museum collection of niello plates, casts, and prints is one of the most important, and one of the few which has been completely described and reproduced.[1] Nielli are small decorative plates, mostly of silver, in which the engraved lines are filled with a black composition (*niello*) to show in clear design when the surface is burnished and polished. The art has been practised by goldsmiths from antiquity down to the present day, but chief interest centres in the production of Florence and Bologna in the latter half of the fifteenth century. Vasari stated that Maso Finiguerra actually discovered the art of line-engraving, and printing on paper, from his practice as a niello-engraver. That statement has been considerably qualified by historical research, yet the relation of nielli to the earliest engravings in Italy gives examples of the craft a particular value in a Department of Prints.

Niello plates were engraved for use as decoration in themselves, but the engraver kept records or proofs either on paper or in the still rarer sulphur casts. These sulphur casts are practically unknown outside the British Museum and the Rothschild Collection in the Louvre. The casts, filled with ink, give a remarkably delicate reproduction of the original plate, and some are known to have been actually used for the decoration of an altar-piece. Impressions on paper are also of the greatest rarity, as the goldsmith would probably only print one or two proofs for his own reference.

The reappearance of five Italian examples of the first quality, recently acquired by the Museum by the exchange of Malcolm duplicates, is therefore of considerable interest. They had been described in Dutuit's Catalogue of Nielli from entries in the Sale Catalogue of the famous collection of Sir Mark Masterman Sykes (1824), and no record of their locality since 1824 has been preserved. Three are unique, and two (*a* and *b*) are recorded in one other impression each. They are here reproduced (Plate XXXV, *a*–*e*), and the subjects are as follows:

[1] A. M. Hind, *Nielli: chiefly Italian of the Fifteenth Century: Plates, Sulphur Casts and Prints preserved in the British Museum.*

d

c

a

e

b

XXXV. ITALIAN NIELLO PLATES

(*a*) *Cupid on a Vase.* Inscribed A BON FIN.
Sykes 1187; Duchesne 224; Durazzo Sale 1872, No. 2832. Dutuit, épr. 389.

(*b*) *Woman with a Mirror* (*Foresight?*): *Oval.*
Sykes 1124; P.I. 322, 658; Dutuit, épr. 454.
Another impression was noted by Duchesne, 1833, in the Santini Collection.

(*c*) *Justice: Roundel.*
Sykes 1192; Duchesne 328; Dutuit, épr. 456.
A pendant to the *Abundance* in the British Museum. (B.M. 182, Duchesne 327, Dutuit, 455.)

(*d*) *Woman seated, playing the Lyre: Roundel.*
Sykes 1192.

(*e*) *Hercules and the Lion.*
Sykes 1166; Duchesne 252; Dutuit, épr. 343.

Other notable additions to the collection of early Italian Engravings (Nos. 2–4 coming from the Sammlung Friedrich August II., Dresden) are as follows:

1. *Florentine, Broad Manner.* Upright ornament panel, illuminated by a contemporary hand. It corresponds closely with the design of the upright panels in a set of border decorations, of which the only complete impression is in the Metropolitan Museum, New York (Hind, *Early Italian Engraving*, 1938, B.I. 17). An impression of one of these panels was already in the Museum, but the newly acquired print seems to be from a variant plate.
2. *ANONYMOUS, about 1500.* Troilus. P.V. 20, 28b: Hind, *Early Italian Engraving*, 1938, F. 9. From a series of *Four Heroes of Antiquity.* Only two other impressions are known (Rome, and Dr Seymour de Ricci).
3. *ZOAN ANDREA.* Upright ornament panel. P.V. 84, 55. The only impression known. From a series of which the Museum already possesses two examples.
4. Attributed to *Domenico Campagnola.* The Adoration of the Magi. Oval. P.V. 171, 19. One of two impressions (the other being at Pavia).

A. M. HIND

36. MOOR'S *HINDU PANTHEON.*

THE Department of Oriental Antiquities has received, as a gift from Mrs E. C. Moor, the collection made by her husband's grandfather Major Edward Moor, F.R.S. (1771–1848), while he was gathering material for his pioneer work, *The Hindu Pantheon*, the first edition of which was published in 1810. The collection which consists of six hundred and nine objects—three hundred and sixty bronzes and two hundred and forty-nine paintings and drawings—was practically completed before this date, though the catalogue in Moor's autograph which accompanies it is written on paper watermarked 1838. It has remained at Great Bealings in Suffolk since Moor's day. Going out to Madras at the age of twelve, Edward Moor rose to be a Major in the Indian Army; the last five years of his service were spent at Bombay, and he finally left the country in 1805. He refers on several occasions in the text of his book to the Pandit who identified the subjects of bronzes and paintings, and wrote the names in Sanskrit which appear on the engraved plates. It was through this man, who seems to have been a native of Poona, that Moor evidently acquired a large part of the collection. In particular he supplied the artist or artists who executed eighty-four of the paintings expressly for Moor. These are on European paper watermarked 1799 and 1801, and are mostly illustrations to the Ramayana cycle or of Śaivite subjects. They may be classed, as to style, as Deccani. Of greater artistic interest are some paintings in the style of the eighteenth-century Rajput school. The most important is a series of illustrations to verses by the well-known poet Keśava Das of Orchhā in Bundelkand (1555–1617), on themes to suit the twelve months of the year, known as *Bāra-masā*. They were probably executed at Jaipur in the first half of the eighteenth century. Two paintings of similar subjects are in the Boston Museum of Fine Arts (*Catalogue of the Indian Collections*, Vol. V, nos. 348 and 349) but there is nothing of the kind in the Department. Of the same school, though not showing the same freshness and vigour, is a series of paintings illustrating the Ten Incarnations of Vishnu: these must date from about the middle of the century. The remaining paintings are mainly to be attributed to the

eighteenth-century schools of Ujjain and Jaipur, but there are also twenty-seven paintings of the Eastern Indian school, from Bengal or Orissa, in a style similar to Boston, *op. cit.*, nos. 157 and 158, which is also new to the Department.

The great majority of the bronzes are of seventeenth- or eighteenth-century date. The value of the collection as a whole lies precisely in the purpose for which it was formed, the illustration of Hindu iconography. By no means all of them appear in the plates of the *Hindu Pantheon* and these had been carefully drawn for engraving and made, to Moor's idea, 'more handsome' by Moses Haughton (1772–1848), pupil of George Stubbs and friend of Fuseli. Consequently there is room for much fresh work to be done on the collection, and it is to be hoped that it will provide the nucleus of a study collection for students of Indian art and religion. Included in the gift are two copies of *The Hindu Pantheon* with notes and additions in the author's hand, for a revised edition which was never published. It is satisfactory that this material of international repute should have passed to the nation as Moor himself wished.

BASIL GRAY

PRINCIPAL ACQUISITIONS

PRINTED BOOKS.

Gifts and Bequests:

A Collection of Maps from Windsor Castle. *From His Majesty the King.*

The Collection of Rudyard Kipling's Works formerly kept at Batemans and known as 'The File'. *Bequeathed by Mrs Rudyard Kipling.*

The Collection of translations of the works of Charles Dickens formed by the late Lady Henry Dickens. *From Miss Charlotte Roche.*

A Collection of books relating to William Blake. *Bequeathed by Miss Alice Grace Elizabeth Cardew.*

J. W. Fortescue. The Story of a Red Deer. With decorations by Dorothy Hughes. The Gregynog Press: Newtown, 1935. *From the Misses G. E. and M. S. Davies.*

Albertus Magnus. De mirabilibus mundi. [J. Vurster: Mantua, 1473?]

St. Bonaventura. Breviloquium; Biblia pauperum. Johannes de Colonia and Johannes Manthen: Venice, 1477.

Giovanni Bernardo Forte. Vocabulista ecclesiastico. Leonardus Pachel and Uldericus Scinzenzeler: Milan, 1480.

Tractato de la pacientia. [Leonardus Pachel and Uldericus Scinzenzeler: Milan, 1480.]

Articuli condēnati parisius. Matthaeus Cerdonis: Padua [1485?].

Stephanus Fliscus. Libellus compositionis preceptorum cōmode elocutionis. A Chappiel: Parisius, 1502.

Comedia eꝙ scitu digna atꝙ auditu jucundissima. J. Thanner: Liptzigk, 1507. *Seven books from Sir Charles Sherrington, O.M.*

MANUSCRIPTS (WESTERN).

Gifts and Bequests:

Papers of the Henry family. Five volumes. Add. MSS. 45534–8. *From Sir Bunnell Burton.*

Commission from the Doge Andrea Gritti to Giovanni Contarini, 1538. Add. MS. 45539. *From Sir George Hill, K.C.B.*

Original MSS. of Rudyard Kipling's works. Three volumes, viz., Vol. I, *The Jungle Books*; Vol. II, Short Stories, 1892–6; Vol. III, Miscellaneous stories, sketches, and poems of later date. Add. MSS. 45540–2. *Bequeathed by Mrs Rudyard Kipling.*

'Breve Compendio di Fortificacione', eighteenth century. Add. MS. 45543. *From Mr J. H. Witney, M.B.E.*

Letter of Sir John Franklin, with other papers connected with his and his first wife's family. Add. MS. 45545. *From Mr J. M. Gray.*

Melbourne Papers: correspondence of the Melbourne family, &c. Eleven volumes. Add. MSS. 45546–56. *From the representatives of the family through the Dowager Countess of Airlie.*

'Gesta Romanorum', with 'Disticha Catonis', fifteenth century. Add. MS. 45557. *From Lady McCormick.*

Collections for the *Life of Robert Browning*, by Prof. W. Hall Griffin. Seven volumes. Add. MSS. 45558–64. *From Mrs Una Bourke.*

'Some Recent Work on Early English Printed Books', the Sandars Lectures for 1940, by H. R. Creswick. Add. MS. 45565. *From the author, under the terms of the Readership.*

'Nickel List and his Merry Men'; autograph story by Fanny Brawne. Add. MS. 45566. *From Mr M. Buxton Forman.*

Seven manuscript volumes, comprising the Commentary of Thomas of Perseigne on the Song of Songs, thirteenth century; Johannes de Abbatisvilla, Interpretations of the Holy Scriptures, thirteenth century; an account in Spanish of the founding at Ubeda in 1504 of a confraternity of the Holy Sacrament; and 'The Heroic Effigies's of the Patriarchs', by William Stukeley, 1755; together with fifteen volumes of facsimiles. *From Dr W. W. Greg.*

MS. list of tokens, seventeenth century. Add. MS. 45574. *From Sir Ambrose Heal.*

Album presented to the late Dame Geneviève Ward by the Société des Auteurs et Compositeurs Dramatiques of Paris, with signatures of the members. Add. MS. 45575. *From the Wellcome Trustees (in accordance with the wishes of Dame Geneviève Ward).*

Genealogical Tree, in roll form, of the families of O'Shea, O'Shee, and Shea. *From Captain G. Raymond Shea.*

'The Antiquity of the Family of Moule', by Thomas Moule, 1837. Add. MS. 45577. *From the Rev. Prof. A. C. Moule.*

Letter of Cesare Borgia to the Cardinal Ipolito d'Este on his escape from prison and arrival at Pamplona. *From Mr W. H. Woodward.*

Letter of William Byrne to Sir William Lee, 1790. *From the British Records Association.*

Two letters of Lord Tweedsmuir (John Buchan), 1935. *From Sir H. Steward.*

Draft, in French, of George I's first speech to Parliament, in the hand of his secretary. *From Mr H. R. Madol.*

Letter of Admiral Collingwood, 1803. *From Mr J. Crowfoot.*

Letter of Lord Roberts to Dr Hanson, 1907, and signed photograph. *Bequeathed by Dr Hanson, F.R.C.S., O.B.E.*

Two leaves from a Missal, thirteenth to fourteenth century; leaf from a Breviary, fifteenth century; two leaves from a MS. of John

de Trevisa's translation of Bartholomaeus Anglicus, 'De Proprietatibus Rerum', fifteenth century. *From Mr G. Gotto.*

Letter (incomplete) from B. P. Grenfell to P. S. Allen relating to excavations in Oxyrhynchus, 1906. *From Dr John Johnson.*

Nine letters of Robert Louis Stevenson to Prof. G. Saintsbury. Reserved until 1 January 1945. *From Mr C. Saintsbury.*

Letters to Mr and Mrs Dryhurst. *From Mr A. R. Dryhurst, I.S.O.*

Letter of Benito Mussolini on Fascism, 1926. *From Mr C. J. Pulvermacher.*

Autograph poem by Samuel Prout and copies of letters to him. *From Mr A. T. Utterson.*

Diary of Richard Blechynden in Calcutta, 1791–1822, seventy-four volumes; diary of his son, Arthur H. Blechynden, 1806–12, seven volumes; and other papers, chiefly of the Blechynden family. Add. MS. 45578–663. *Bequeathed by the late Richard Blechynden.*

Purchases:

'A Reply to Z'., by William Hazlitt; autograph draft. Egerton MS. 3244.

Richard Rolle's Pricke of Conscience, The Abbey of the Holy Ghost, and English religious poems, *circa* 1400. Egerton MS. 3245.

Letter of Tchaikovsky to Frau von Bülow and letters of Richard Strauss to Edward Speyer. Egerton MS. 3246.

PRINTS AND DRAWINGS.

Gifts and Bequests:

John Prescott Knight, Man with a Scythe. Water-colour. *From Mr Edward Croft Murray.*

Malcolm Osborne, portrait of the Fourth Duke of Devonshire. Mezzotint. Private plate. *From the Duke of Devonshire.*

Ferdinand Schmutzer, portrait of Josef Kanz. Etching. *From Mr G. E. Ceci.*

Twenty-eight modern water-colours and drawings (including examples by Jean Marchand, Segonzac, Duncan Grant, Vanessa Bell, William Nicholson, and Wilson Steer), thirteen separate etch-

ings and lithographs (including Frélaut, Segonzac, and Matisse), and seventeen books of prints. *Bequest of the late Mr Frank Hindley Smith (allotted by his art executor, Mr Percy Moore Turner).*

Twenty-five drawings, from the collection of Sir Henry Watkin Williams Wynne (1783–1856) (including examples of the School of Leonardo, and by Lucas Vorsterman, H. S. Beham, and Greuze), and seventy-five miscellaneous prints. *From Miss Rachel Leighton, through the National Art-Collections Fund.*

Frederick Sandys, Damosel of the Sangreal. Drawing. *From Mr C. Davies Sherborn.*

Edward Webb, twenty-four water-colours and drawings, and seven prints; Sir Aston Webb, four water-colours. *From Mrs Maurice Webb.*

Reginald Brown, thirty-eight drawings and five etchings of London and the neighbourhood.

Thirteen English drawings (including examples by Paul Sandby, Edward Dayes, John Crome, and David Roberts), twenty-two prints after Turner, two copper-plates, and thirteen prints by contemporary artists. *From Mrs Arthur Acland Allen.*

R. G. Reeve after Thomas Dighton, Ceremony of Installation of the Chancellor, Cambridge University, 1834. Aquatint. *From Mr Arthur Laws.*

Allan Gwynne-Jones, seven etchings. *From the artist.*

Woodcuts from Johan van Eck, 'Christenliche Auszlegung der Evangelien' Ingolstadt 1530 (by Beck, Beham, and Ostendorfer). *From Mr Campbell Dodgson, C.B.E.*

Glyn Philpot, R.A., fifteen drawings. *From the brother and sisters of the artist.*

Albert Goodwin, five water-colours. *From Mrs Frank Storr.*

William Blake: (1) Thornton's Pastorals: a small album with separate impressions of the woodcut illustrations; (2) The Gates of Paradise: second edition: printed from the engraved plates; (3) Visions of the Daughters of Albion. Relief etchings in colour. *From Miss Carthew.*

William Blake, A Prophet. Two Pencil Drawings on the two sides of a sheet, one being traced and developed from the other: accom-

panied by a letter from Samuel Palmer. The subject shows the first studies for the drawing on an uncut wood block described in the *British Museum Quarterly*, XIV, 2. *From the National Art-Collections Fund.*

A. S. Hartrick, R.W.S., Original sketch of the Funeral of Alfred Lord Tennyson, showing the cortège crossing the common at Aldworth on the way to Haslemere Station and Westminster Abbey.

Fores, after Captain John Platt, Hog-hunting in India, four coloured aquatints. Siltzer, p. 335. *From the Hon. Anne MacDonnell.*

Fritz Boehle, three etchings. *From Sir Francis Oppenheimer, K.C.M.G.*

Emil Orlik, twenty-eight sketches in letters and on postcards. *From Mr Campbell Dodgson, C.B.E.*

Gwen John, charcoal drawing. *From Mr Edwin John.*

Sir Charles Holmes, four water-colours. *From Sir Michael Sadler, K.C.S.I.*

James Seymour, five body-colour drawings of race-horses. *From Mr Edward Croft Murray.*

Denis Dighton, Officers of the Prussian Foot-Guards, 1817. Water-colour. *From Mr Edward Croft Murray.*

Edward Lear, View of Florence, 1837. Pencil. *From Mr C. A. Hunt.*

Purchases:

J. Harris after Henry Alken, The Night Riders of Nacton. A fine set of the four colour-aquatints with the original letterpress.

Francis Dodd, Portrait of Charles Ricketts, 1905.

L. M. Bonnet, The Charms of the Morning. Printed in colours and gold. *Florence Fund.*

Marcellin Desboutin, Portrait of his Wife. Drawing. *Florence Fund.*

Henry Vizetelly, Panoramic View of the North Bank of the Thames, 1844. Wood-engraving.

John White Abbott, Near Ashburton, Devon. Water-colour. *Florence Fund.*

W. H. Kearney, London Bridge in Course of Construction, 1826. Water-colour. *Florence Fund.*

Seven Portrait Drawings by George Dance, R.A., and three Transfer Drawings by William Daniell made for the soft-ground etchings after Dance. *Florence Fund.*

Adam Buck, Ten illustrations to Sterne's 'Sentimental Journey'. Aquatints by Mott and Lewis.

James Pollard, London Stalls, 1822. Three colour-aquatints. Siltzer, p. 215. *Florence Fund.*

John White Abbot, Dawlish Warren. Pen and Wash. *Florence Fund.*

Thomas Sunderland, Mill at Ambleside. Pen and Wash. *Florence Fund.*

D. S. MacColl, Dieppe Castle from the Town, 1938. Water-colour. *Florence Fund.*

Coke Smyth, Interior with a Company of Artists and Amateurs, about 1842–50. Lithograph finished in water-colour by the artist. *Florence Fund.*

William Morris, two designs for the background of windows. *Florence Fund.*

Vincenzo Re, Narrazione delle Solenni Reali Feste. Naples 1749 (engravings by G. Vasi after Re). *From the Hafod Library.*

COINS AND MEDALS.

Gifts and Bequests:

33 silver Greek coins of Mende, Paros, Carthage, Cilicia, and Palestine and a tetradrachm of the Roman usurper Uranius Antoninus. *From Mr E. Stanley G. Robinson.*

A rare denier of Count Bertrand of Toulouse (A.D. 1105–12). *From Mr J. Digby Firth.*

The Peninsula gold medal for Talavera and the chain and star of the Grand Cross of the Guelphic Order of Hanover awarded to General Sir Samuel Hawker. *Bequeathed by his grandson the late Mr E. G. A. Hawker.*

The medals awarded to Sir Henry Roscoe and a collection of

medals of scientists made by him. *From his daughter Miss Dora Roscoe.*

The Royal Geographical Society's Essay gold medal and the Wollaston medal (in palladium) of the Geological Society, both awarded to the donor, and the Centenary medal of the University of Christiania. *From Sir Henry Miers, D.C.L., F.R.S.*

A gold medalet struck by the Royal Mint in 1842 to commemorate the discovery of a process to extract the small quantity of gold contained in silver coins. *From Mrs Hedley Calvert.*

Bronze medals commemorating golf tournaments in aid of War Charities organized by the donor. *From Miss Doris E. Chambers.*

A rare variety of the solidus of the Roman Emperor Arcadius and a series of French silver, chiefly prize medals. *From Mrs Howard Thompson.*

BRITISH AND MEDIEVAL ANTIQUITIES.

Gifts, Bequests, and Loan:

The large collection of prehistoric and Roman antiquities from the neighbourhood of Bournemouth made by Mr J. B. Calkin of Wychwood, Bournemouth. *From the Christy Trustees.*

Pair of Bronze Age gold ear-rings found at Boltby Scar Camp, N.R., Yorks. *From Sir Claude Smith-Dodsworth.*

Finds of the Neolithic Period made during the re-excavation of the Rodmarton Long Barrow, Gloucs. *From the Hon. C. Biddulph.*

Finds of the Bronze Age, including articles of bone and wood, from the habitation-sites in Minnis Bay, Kent. *From Mr F. H. Worsfold.*

Hoard of bronze implements and weapons found by the son of the lender in a Bronze Age habitation-site in Minnis Bay, Kent. *Lent by Major D'A. S. Beck.*

Bone trial-piece of the Viking Period, probably tenth century A.D., found in York Castle. *From Mr L. R. A. Grove.*

Basalt hone with carved mask and incised patterns, probably Irish, ninth century A.D., found in North Wales. *From Mr T. D. Kendrick.*

Inscribed gold finger-ring of the fifteenth century found at Barden, W.R., Yorks. *Bequeathed by Miss J. G. C. Topham.*

Gunner's trimmer, iron inlaid with bronze, found at Rickmansworth, Herts. Seventeenth century. *From Mr T. D. Kendrick.*

Meissen porcelain scent-bottle of about 1735. *From Mr William King.*

Derby porcelain group, and a Longton Hall porcelain group symbolizing Summer. *From Mr William King.*

Frankenthal porcelain figure of Europe. *From Mr William King.*

A collection of 88 pieces, mostly English porcelain, of the eighteenth century. *Bequeathed by Miss Fanny Laura Cannan.*

Purchase:

Celtic linch-pin with enamelled bronze head, early first century A.D., found in King's Langley, Herts.

ORIENTAL ANTIQUITIES.

Gifts and Bequests:

A Sinhalese dagger and sheath with silver mounts; a Pathan matchlock (jezail) with gold filigree ornament and inscriptions; and a gauntlet sword, S. Indian, all eighteenth century. From the collection of Colonel George Fenwick, 1st Madras Pioneers. *From Miss L. Thomson.*

Five Japanese woodcuts by Kiyonobu II, Harunobu, and Kiyonaga; *From Mrs Armytage Creyke.*

A Japanese woodcut: 'Yoshiwara'. Tanzaku print by Hiroshige. *From Mr O. C. Raphael.*

Twenty-five pieces of Japanese porcelain and pottery. *From the Kington Baker Bequest.*

Chinese lacquer box and mirror, formerly in the George Eumorfopoulos Collection. Second or first century B.C. *From the National Art-Collections Fund.*

Blue-splashed T'ang pottery figure of a horse (given in memory of Mr George Eumorfopoulos); and sixteen reproductions of scrolls of Chinese painting and caligraphy. *From Mrs George Eumorfopoulos.*

Eight carved stone reliefs of Buddhist subjects from the NW. Frontier of India. Gandhara school, second to fourth century A.D.;

and a selection from a small collection of Oriental arms, fifteen pieces. *From Mrs E. Malcolm.*

The Moor collection of Hindu images and pictures—360 bronzes; 150 Indian paintings and 84 made by Indians on European paper, and 12 sketches and tracings; 3 wooden figures. Collected by Major Edward Moor, F.R.S., for *The Hindu Pantheon. From Mrs A. G. Moor.*

Sixty-eight photographs and plans of the Buddhist Temple at Angkor. *From Mr William Loftus Hare.*

Mughal drawing (*c.* 1800) showing the Fort and Taj Mahal at Agra. *From the Hon. Anne MacDonnell in memory of Lord MacDonnell, G.C.S.I., K.C.V.O.*

Figure of Hayagriva mounted on a dorje, and two other Tibetan objects from Lei, Ladakh. *From Colonel J. V. Salvage.*

ETHNOGRAPHY.

Gifts:

Three giraffes' scapulae, used as spades for digging wells, &c. *From Professor C. G. Seligman, F.R.S.*

A series of stone implements and flakes of Wilton types, from a factory site on the top of a kopje about 1¼ miles west of Modderpoort, O.F.S., South Africa. *From Rev. R. H. Tribe, S.S.M.*

Horned headdress, and brass studded string and fur costume from South Africa, and a beadwork apron and hair 'tail' from East Africa. *From Capt. A. W. F. Fuller.*

A pottery figure with jaguar head, probably forming the handle of a receptacle, said to have been found among the Aztec ruins of Tezcoco near Mexico City. *From Mr J. Vigurs.*

A small ethnographical series from the WaPogoro and other tribes of Tanganyika Territory. *From Major and Mrs P. H. G. Powell-Cotton.*

A series of ancient silver objects, comprising a bowl, a spoon, two pins, a balance, a mask and a beaker, also a copper bell and pin, from various sites on the coast of Peru. *From Mr W. T. Smithies.*

An ethnographical series from the Barotse, BaTetela, and other tribes of Northern Rhodesia. *From Mr F. Worthington.*

A shrunk human head, the face painted with red lines, from the Jivaro Indians, Ecuador. *From Capt. Mitchell.*

A penannular gold ring from the Magdalena River, ancient Colombia. *From Miss B. A. Bernal.*

A series illustrating the making of cloisonné enamel, from Japan. *From Dr O. Samson.*

An ivory carved 'ball', which formed the head of a palaver stick and was used as a symbol of authority by chiefs deputizing for the head chief, from the Belgian Congo. *From Mrs M. F. Furlonger.*

An ebony chair, inlaid with ivory, Arab, from Lamu, Kenya; a Somali knife with ivory and silver hilt, a Somali mat with Koranic texts inwoven, a pair of silver ear-plugs worn by Swahili women, and other specimens, including a wooden stool and pottery figurines from the Bush negroes of Surinam. *From Mrs L. Pigott.*

A rare type of gold necklace composed of variegated beads and human masks, and a small gold cup with repoussé ornament, found together in a grave at Etén, Chiclayo, N. Peru; probably Chimu period. *From the Christy Trustees.*

A wooden model of a bullock carriage for passenger transport, from Burma. (Made by a native craftsman for Miss Nellie Munro, postmistress at Maymyo, in about 1900.) *From Mr A. J. Smith.*

A stone implement of 'handaxe' type, with marginal flaking, from Portland, Victoria, Australia. *From Mr J. G. Turner.*

A series of photographs of bronze and terracotta heads and other local antiquities, now in the palace of the Oni of Ifé, Nigeria. *From Mr G. C. Wormal.*

A woman's beadwork apron, with Victorian brass buttons attached to the girdle; probably Bechuana, from South Africa. *From Mrs C. A. Burland.*

A skin-covered stool from Zanzibar and a harp of Azande type, probably from the Sudan. *From the Comforts Collections Committee, Red Cross and St John Fund.*

An ethnographical series, including fine basketwork and weapons of the Watusi, and black pottery of the Batwa pygmies, from Ruanda; also photographs of the Watusi. Collected by Major F. G.

Jackson during his journey across Africa from East to West in 1926. *From Mrs F. G. Jackson.*

A small series of snuff boxes and ear-ornaments from the Kikuyu and Masai tribes of Kenya Colony. *From Mrs E. Hill Tickell.*

Six cloth dolls from Bengal and the Shan States of Burma. *From Dr O. Samson.*

A figure vase cast from a gold-copper alloy, with surface enrichment; and a trumpet-shaped object of the same material embossed with human masks at the proximal end; from the ancient Quimbaya people of the Cauca Valley, Colombia. Formerly in the collection of Lady Davis. *From the National Art-Collections Fund.*

EXHIBITIONS

AT the end of August the Prehistoric Room was reopened, a small exhibition of Antiquities having been arranged therein for the benefit of overseas soldiers and others who wished to see a little more of the Museum than the selection of Books, Manuscripts, Prints, and Drawings which was shown in the two Ground Floor galleries that were then open to them. Since the attack on London began and the material in those galleries was removed for safety, the Prehistoric Room has housed the only exhibition in the Museum, and has played its part with some success, inasmuch as it still (November) receives some thirty to forty visitors a day. The exhibition is designed not only for the instruction and entertainment of war-time visitors, but also as a possible sacrifice to the perils of war; and it therefore contains no important article that is not abundantly and better represented in the evacuated collections, while the articles that are not duplicates are of such slight intrinsic value that they can be risked without even momentary qualms. In the South Wing of the Room there is a display of models of prehistoric sites in Britain, including, of course, Stonehenge, and there are small accompanying archaeological exhibits and photographs. In the Central Saloon there is an evolutionary series of European prehistoric tools and weapons of stone and bronze, and some newly designed and extremely courageous labels giving an outline of European prehistory and early history from before 550,000 B.C. to the Norman

Conquest. There is also a small case of Romano-British antiquities, and photographs and other illustrations of the Saxon Ship-Burial at Sutton Hoo. In the North Wing there is a display of European ceramics, including some very attractive faience that had hitherto been hidden in the basements, and there is also a miscellaneous curiosity-shop of medieval and later antiquities.

T. D. K.

PUBLICATIONS

THE Trustees regret that the diminution of Museum activities resulting from the evacuation and storage of the collections, the general suspension of acquisitions by purchase, and the transfer of members of the staff to more urgent duties in other national services, make it necessary for them to discontinue the publication of the *British Museum Quarterly* during the war.

APPOINTMENTS

The Principal Trustees have made the following appointments:

Mr Alexander Strathern Fulton, M.A., Deputy Keeper, to be Keeper of the Department of Oriental Printed Books and Manuscripts in succession to Dr Lionel Giles, who retired on 30 October;

Mr Basil Gray, M.A., Assistant Keeper, to be Deputy Keeper in charge of Oriental Antiquities.

Mr Bentley Powell Conyers Bridgewater, B.A., to be Assistant Secretary.

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